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Amongst the vocal music at this concert we must especially mention Mr. Santley's delivery of Handel's song, "O ruddier than the cherry," which we have no hesitation in pronouncing one of the most perfect specimens of vocalization we ever listened to. We counsel all who value truth in art to profit by so wholesome an example.

On Monday, the 23rd ult., Herr Joachim made his first appearance, and created the enthusiasm which his artistic performance always ensures. The concerts have been extremely well attended, in spite of the many counter attractions of this busy musical season.

CRYSTAL PALACE.

THE ten opera concerts, which are now in progress, have been extremely attractive during the past month. At the first performance, however, on the 14th ult., the audience seemed doomed to disappointment, for neither Madlle. Carlotta Patti (who was suffering from a cold), nor Madlle. Frizzi, who was announced to supply her place, appeared during the morning. An interesting item in the programme, the performance of the juvenile *pianiste* Madlle. Marie Krebs, made some amends for this omission. Child-like in appearance, but with the strength of a woman, she executed with marvellous effect some showy music of the day, and was received with acclamations by the audience. We trust that we may shortly have the opportunity of hearing her in compositions more calculated to test the higher capabilities of an artist. The concerts have been supported by the principal vocalists from the Italian Opera; and the season, inaugurated by the most brilliant weather, bids fair to be one of the best on record.

MEYERBEER.

So full of life are the latest works of this world-renowned composer, that the news of his death during the past month, although occurring at the age of seventy-three, was received with as much surprise as if it had taken place in middle life. The long career of an artist so thoroughly true to himself, and so earnest in his endeavour to found a style of operatic composition which should be stamped with his own individuality, marks an epoch in the history of art almost as important as that of Gluck, who may indeed be called the originator of the true school of operatic writing. Educated first as a pianist, it was some time before Meyerbeer developed his genius as a composer; and even then the intoxicating effect of Rossini's music obscured his better judgment, and led him to produce some weak imitations of this composer's style, which are now, like most imitations, utterly forgotten. Although his *Crociato* proved to the world that his real strength did not lie in the pure Italian school, it was not until the production of *Robert le Diable* in Paris, in the year 1831, that he gave that unquestionable indication of the great dramatic faculty which reached its highest development in the *Huguenots*. In *Robert* we have every character so exquisitely coloured by the music that the diversity of style may be forgiven; and regarding this work as a brilliant specimen of that transition age when his genius was rapidly advancing to a consciousness of its own power, we are inclined to believe that it will continue to maintain its reputation as one of the best operas of the romantic school. *Les Huguenots*, produced in 1836, stands at the head of his works; and were it not for that unapproachable dramatic genius Weber, would unquestionably occupy the highest place as a grand musical romance. Into this opera Meyerbeer has thrown all his matured power, and so skillfully contrasted the music that, although a work of great length, it never causes weariness; and indeed is not only the best, but the most popular of all his operas. *Le Prophète* and *L'Etoile du Nord*, although containing music of a high class, will never occupy the same place in public estimation as the *Huguenots*; but his last work, *Le Pardon de Ploermel*, started at once into favour, and is, we think, destined to take a prominent position

amongst his contributions to the operatic stage. Whether we may hear his long-promised work *L'Africaine*, is, we believe, doubtful; for whispers are abroad that he has forbidden its representation. We know how sensitive he was—how keenly he felt the impossibility of adequately realizing his dramatic conceptions, and how age stealthily crept upon him whilst he was vainly seeking for a heroine for his last new work. Although spared long enough to reach the consummation of his genius, we feel that he has departed too soon. Paris has mourned his loss with the true instinctive feeling of reverence for greatness; but London reads his death in the daily obituary, and only wonders whether he has provided for his family. Let us hope, however, that this absence of any demonstration of feeling may not be indicative of apathy; and that our earnest appreciation of the great works he has left us may be regarded as the English garland of *immortelles* to be placed with public honours upon his coffin.

THE 210th Anniversary Festival of the Sons of the Clergy took place on the 11th ult., under the dome of St. Paul's Cathedral. A full choral service was performed, in which the choirs of her Majesty's Chapel Royal, St. Paul's, Westminster Abbey, and St. George's Chapel, Windsor, assisted. Croft's anthem, "God is gone up," was sung after the third collect; and an interesting feature of the festival was a new anthem, "Thou art gone up on high," by Hatton, a composer hitherto entirely unknown in sacred music. Judging, however, by the earnest devotion displayed in this work, we have every reason to believe that he may turn his attention to music for the church with as much success as he has achieved in the many secular compositions with which his name has been so long associated. We are glad to announce that the total amount of subscriptions received during the day (including legacies and the sum taken at the cathedral doors) was £6,996.

THE Report of the Choir Benevolent Fund, for the past year, although extremely satisfactory in a financial point of view, contains an announcement which must prove to all that increased exertion is necessary on the part of those who would desire to aid in promoting its charitable object. We allude to the decease of so many valued friends and supporters of the society; and as the institution is solely supported by the annual contributions of organists and lay clerks connected with the cathedral and collegiate choirs, and the voluntary donations of those interested in choral worship, it is important to remember that the stability of the charity can only be maintained by supplying as soon as possible the places of those whose sympathy with the distressed widows and children has only ceased with their life.

THE seventh Annual Festival of Parochial Choirs of the Nottinghamshire Church Union, was held at Southwell Collegiate Church on the 28th of April last. The two anthems were Tallis's "All people that on earth do dwell," and Croft's "We will rejoice in thy salvation," both of which were excellently performed. The object of this choral union—the promotion and improvement of church music and congregational singing in the Archdeaconry of Nottingham—is so exceedingly praiseworthy, that we trust it may continue to receive the support it deserves; especially when we find that they do not desire to interfere with the services in any church, but only to assist towards their more devout celebration.

AT a *Matinée* given on Tuesday, the 17th inst., at Messrs. Collard's Pianoforte-rooms, Grosvenor Street, Miss Elizabeth Somerville, daughter of Dr. Somerville, Hawthorn Hall, Wilmslow, made her first appearance before a London audience, and delighted and astonished her hearers by her performance; she played a "Nocturne" and "Bolero" of Chopin, "Campanella" by Taubert, a "Reverie" by Schumann, and several other elaborate compositions.